occurs in Gabriele <T Annunzio's " II Fuoco." In the book an Italian actress tells her friend how she played the part when she was a girl of fourteen in an open-air theatre near Verona. Could a girl of fourteen play such a part ? Yes, if she were not youthful, only young with the youth of the poet, tragically old as some youth is.

Now I understand Juliet better. Now I know how she should be played. But time is inexorable. At sixty, know what one may, one cannot play Juliet.

I know that Henry Irving's production of " Romeo and Juliet" has been attributed to my ambition. What nonsense 1 Henry Irving now had in view the production of all Shakespeare's actable plays, and naturally " Romeo and Juliet" would come as early as possible in the pro-gramme.

The music was composed by Sir Julius Benedict, and was exactly right. There was no *leit-motiv,* no attempt to reflect the passionate emotion of the drama, but a great deal of Southern joy, of flutes and wood and wind. At a rehearsal which had lasted far into the night I asked Sir Julius, who was very old, if he wasn't sleepy.

" Sleepy ! Good heavens, no ! I never sleep more than two hours. It's the end of my life, and I don't want to waste it in sleep I "

There is generally^ ;s9me " old ^un " in a company now who compl§ins of insu^jftcient rehearsal, and says, perhaps, " Think oOrving's rehe'arsals ! They were the real thing." While we'were rehearsing "Romeo and Juliet" I re-member that Mrs./Stirling, a charming and ripe old

actress whom Henry'had engaged to play the Nurse, was always groaning out that she had not rehearsed enough.

" Oh, these modern ways ! ** she used to say. " We never have any rehearsals at all. How am I going to play the Nurse ? "